

WEEK e a n d c r e e n i n g

THE 16TH ANNUAL
YEAR END SCREENING
OF STUDENT FILMS

LA 16^e PROJECTION
DES FILMS ÉTUDIANTS
DE FIN D'ANNÉE

APRIL 27-29 AVRIL
1989

CINEMA CONCORDIA
1989

LOOK AT IT OUR WAY.



FUJI MOTION PICTURE FILM AND PROFESSIONAL VIDEOTAPE • CANADA'S PROFESSIONAL CHOICE



A MESSAGE FROM THE HEAD OF FILM PRODUCTION

Looking back over the years it impresses me that the annual Year End Screening lends a feeling of continuity and tradition to the Cinema Department. At the same time, every group of screenings is completely different because it is impossible, ever, to repeat the diverse and rich combination of the students' imaginations and interests in any year.

Pleased that in 26 short weeks so much is possible, renewed at each year's conclusion by glimpses of the world as seen by others I look forward to each night's programme and the comfort of a familiar ritual during which I never know what to expect.

Marjorie Morton

Mesdames et Messieurs,

Bienvenue à cette projection et merci de votre présence.

Durant les trois prochaines soirées, vous verrez des impressions sur pellicule de ce qui n'était, il n'y a pas longtemps encore, que des idées trottant dans les esprits des cinéastes ici à Concordia.

Mais pendant des jours et des semaines, on a essayé de capturer des images et des sons, et pendant encore des jours et des semaines, on les a montés jusqu'à ce qu'un rayon puisse vous les révéler.

C'est avec beaucoup de plaisir qu'un cinéaste assiste à la projection de son film, et au cours des prochaines soirées, nous vous souhaitons de partager leur plaisir.

Rob Wilson-Smith
Comité de la projection

Each year about seventy-five eager young people present themselves at the gates of the University to begin their studies in Cinema. Most of them don't know one end of a camera from the other when they arrive, but after eight months of toil, perseverance, search, and frustration — they overcome equipment woes, laboratory disasters, and the weather seldom cooperates — their initial enthusiasm for film is not blunted. They've learned a lot, they've had a lot of fun, and, most of all, they've made a lot of films

And what films they are. They're the films we first year teachers look forward to with such anticipation. They're fresh and gutsy and innovative and this year is a stand out. Never before have so many first year films covering such a wide range of style, tone, and subject matter been shown at Cinema's Year-End Screening. They range all the way from beautifully abstract films to searing desperation, passing by moody film noir, zany comedy, and introspective love story on the way.

This doesn't mean the work of the more advanced students has been eclipsed. Not at all. Their films are perhaps calmer and more mature, but there's still a lot of grit around. This year's programme is well represented in the area of the documentary film, and it certainly has its fair share of off-beat drama and thoughtful, thought-provoking experimentation.

Every year I sit down with other faculty members to watch a lot of films. (During the last month I must have seen a couple of hundred at least.) As I walk down the corridor towards the dark, little room I'm going to spend the next three days in, I can feel the excitement and anticipation beginning to rise once more. When it's all over I'm exhausted, but my expectations have been justified. I've seen a lot of very good films.

Thank you, one and all, for this pleasure. It's been a very good year. Thanks to those students from the production, animation, and film studies programmes who put this Year-End Screening together. A special cheer for the jury that selected the films and then sweated over the thankless job of programming them. It was five days of hard, often painful work. It is always very difficult to be constrained by time and have to leave out of an evening such as this so many deserving films.

So settle into your seats and enjoy the work of the new generation of up and coming filmmakers.

Peter Haynes
Faculty Advisor to the Year End Screening Committee

Congratulations Félicitations Y.E.S.



BELLEVUE *Pathé*
QUÉBEC INC.

A Tradition...

A Multitude of Resources SERVICE / QUALITY

FILM

Processing:
Colour - 16mm - 35mm

Printing:
Colour - 16mm - 35mm

Negative Cutting Compatible
with Video

Film Conformation List
(for Negative Cutting)

Laboratory
2000, Northcliffe Ave
Montreal, Qc H4A 3K5
Tel.: (514) 484-1186
Telex: 055-67147
Telecopier: (514) 484-2815

SOUND

Sound Recording
Post-Synchronization
Mixing / Dubbing

VIDEO

Post-Production Suites 1" - 3/4"
Voice Over Booth
Video Duplication:
1" - 3/4" - 1/2" VHS - 1/2" BETA
Transfer from Film (16mm-35mm) to
video: 1" - 3/4" - 1/2" (Rank Cintel)

Video Post-Production /
Duplication Center
5588, Cote de Liesse,
Montreal, Qc H4P 1A9
Tel.: (514) 737-2777
Telecopier: (514) 737-1427

SYNDICAT des techniciennes
et techniciens
du cinéma
du Québec



4115, rue Papineau, Montréal, Québec H2K 4K2
Téléphone: (514) 525-8428

Programme

April 27th, 1989
Thursday night, 7:30 p.m.

AWARD CEREMONY

PROGRAMME 1 TRAILER I

IT'S STARTING

by Daniel Turcotte
16mm. b/w. 75 sec.

SAILING AFTER LUNCH

by Adam Young

16mm, col. 10 min.

A colour-driven voyage through landscapes of the imagination and subconscious oceans to confront perception's apocalyptic first principle.

CYCLE-PSYCHE-DELIC

by Animation II Class project: Ginette Cahill, Ian Chuprun, Johanne Gaudet, Darryl Jaskow, Zoran Krstic, Manni Margianakis, Julie Poupert, James Skelton

16mm. col. 1 1/2 min.

A class exercise in learning how to animate cycles, including human and animal walk, run, limp and tiptoe; Coloured on the Optical Printer to delight the eyes! Ten people were involved in making this film.

RELAIS

by Vincent Gauthier

16mm. col. 1 min, 10 sec.

Sur des textes d'Apollinaire et de Supervielle, le feu se meut. L'énergie est tirée à même l'écran, pour aboutir à un personnage. Le feu consume l'allumette, la bougie et s'établit dans le personnage. La lumière s'échappe vers d'autres vies.

LES FRISSONS D'AGATHE

by Guylaine Dionne

16mm. b/w. 12 min.

Agathe a des frissons partout partout partout.....
Ouais, même jusqu'au bout des orteils.



Les Frissons D'Agathe

ELEFANTI

by Jeremiah Hayes

16mm. col. 15 min.

Elephant/él-atant/elephantus, 1: any of a family of thickset mostly very large nearly hairless four-footed mammals that have the snout prolonged into a muscular trunk and two incisors in the upper jaw developed especially in the male into large tusks which furnish ivory and include two living forms and various extinct relatives...

END OF THE LINE

by Yves Bernadet

16mm. b/w. 3 min.

Experimental short I did using 32 fps double exposures, triple, quadruple - showing people (crowds) descending towards the metro platform - the metro arrives and...

BETTY AND THE BEAST

by Ginette Cahill

16mm. col. 4 1/2 min.

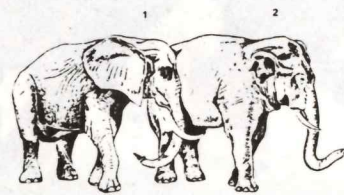
A loving husband accidentally kills his wife, and unaware of the situation he carries on with his day. Meanwhile, his wife's spirit reincarnates and she tries to get his attention.

THE WOMAN AND THE SINK

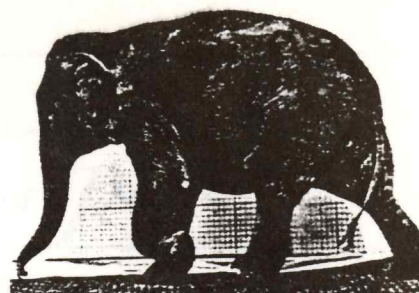
by Marlene Millar

24 fps. col. 9 min.

A dream. A cycle. A woman's imagination. A reflection on her identity. Circumstance. The influence of her heritage. Past lives, other lives.



elephant: 1 African, 2 Indian



INTERMISSION

SEQUEL: PART I

by Louise Johnson

16mm. col. 5 min.

It was quiet. TOO QUIET.

THREE ANONYMOUS HAIKUS

by Carl Elbrand

16mm. col. 2 min.

Through a series of visual transformations using drawings, puppets and pixilation, this abstract film makes use of themes ranging from Brecht to monolithic proportions.

POLLUTION DE FAMILLE

by Lina Moreco

16mm. b/w. 7 min.

4 minutes dans l'univers psychologique d'un enfant soumis au geste de l'inceste.

Hmm....

by Greg Hopen

16mm. col. 9 min.

A film about a film student, three years in an apartment, in Montreal, at Concordia.

L'ESPOIR DESEPERE

by Serge Ladouceur

16mm. b/w. 5 min.

Quand un homme a le pouvoir de tuer, est-il toujours un homme? Quel espoir, quelle dignité reste-t-il à un homme qui sera exécuté? Une vision de l'homme face à sa vie. Face à sa mort.

METRONOME

by Claude Guillemette

16mm. col. 8 min.

Un cauchemar, de la nostalgie. Un mouton, un chat, un écureuil, un métronome? Eh bien! Voici une fenêtre donnant sur l'un d'entre eux.

JESSIE & CLOVIS

by Don Schiedel

16mm. col. 14 min.

Jessie's a 'tough' who's been picked up for shoplifting. Uncle Clovis comes down to bail the kid out and they get into a fight.

LE MACCHABEE

by Claude Germain

16mm. col. 11 min. 30 sec.

Deux hommes viennent d'assassiner leur associé qui s'avèrera plus gênant mort que vivant!

April 28th, 1989
Friday, 7:30 p.m.

PROGRAMME II TRAILER II

TRAILER, TRAILER

by John Goldner

LES APPARTEMENTS DAPHNE

by Joe Balass

16mm. b/w. 22 min.

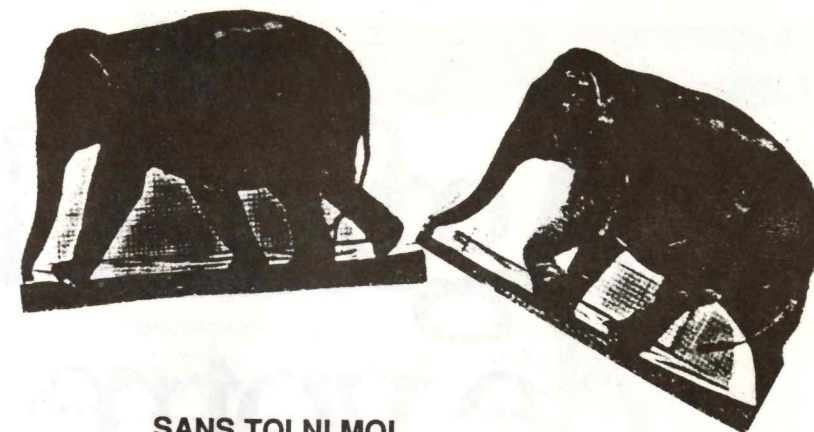
A strange and lonely woman has a strange encounter with a strange, young man.

COME ON! COME TO DANCE

by Aris Thamvopoulos

16mm. col. 4 min.

If a thief who plays piano invades your house on a cold night, then don't dance. Call the police!



SANS TOI NI MOI

by Marie-Christine Paré

16mm. b/w. 4 min.

C'est arrivé à d'autres, je sais. J'ai pas cherché à comprendre. Pourquoi un ami redevient un étranger. J'ai laissé les images défilées.....Et j'ai trouvé un coin tranquille dans ma tête. Un endroit sans toi ni moi.

PREMIER REGARD

by Pierre Sylvestre

16mm. col. 5 min. 30 sec.

C'est la première aventure hors du berceau, où ces premières découvertes innocentes s'enchaînent jusqu'à une réalisation de son environnement quelque peu angoissant.

WEATHER OR NOT

by Rob Wilson-Smith

16mm. b/w. 5 min.

Isn't it funny the way the weather affects some people...



Les Appartements Daphne

Agfa. À l'image de votre talent.



Sur film

AGFA Film est disponible à
sonotechnique
2585 Bates, Suite 300
Montréal H3S 1A9
(514) 739-3368

AGFA 

AGFA Gevaert Canada Ltée., 1600, Voie de service sud, Rte. Transcanadienne, Dorval (Québec) H9P 1H7 (514) 685-1012 - 69 Viceroy Rd., Concord, Ont. L4K 1E7 (416) 667-0700



Le plus *Fin* des restos

CAFÉ PLUS BISTROT INC.

1490, de Maisonneuve Ouest
Montréal, Québec H3G 1N1
Tél.: (514) 931-7883

ANIMATION BLITZ

by Film Animation 414 Class Project

16mm. col. 5 min.

A 48 hour collaboration of approximately 30 animation students in which the last drawing of one small group of animators became the first drawing of the next group's sequence. Therefore it is an improvisational film in which each small group of animator's contributed a short sequence.



O'Malleys Street

O'MALLAY'S STREET

by Daniel Cross

16mm. col. 20 min.

A work in progress documenting the lives of homeless people in Montreal. The part shown focuses on Frank O'Malley and his many friends, Clifford, Meatball, O'Connor and Clavin. THE STREET is made in collaboration with Richard Boyce.

L'AMOUR ABSURDE

by Pierre Lambert

16mm. col. 15 min.

Silence sur le plateau,. Son. Ca tourne! Camera. Speed. Claquette. 21 sur 2 première. Cadré. Emotion!!! Le blues de l'amour.

TANGO MIO

by Simon J. Sherwood

16mm. b/w. 7 min.

Tango Mio is about Age and Remembrance - but mostly it is a visualization of what Tango is all about - Youth, Champagne, Beautiful Women, One's Friends and the Pain of losing it all - to Age.

INTERMISSION

LA SYMPHONIE DU DESTIN

by Eric Careau

16mm. b/w. 2 min.

Beethoven recherche une symphonie pendant qu'un sculpteur exécute son buste. Par le biais (échange des deux artistes) d'un hasard Beethoven découvre la 5ième symphonie.

A WIND RAGING

by Matt Palmer

16mm. col. 9 min. 30 sec.

She meets him one night by the river. Through the relationship she discovers her inner strength and independence.



L'Amour Absurde

78

by Sylvie Boshier

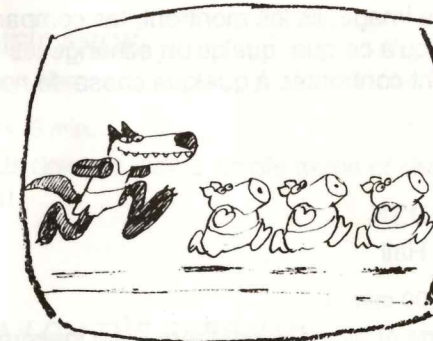
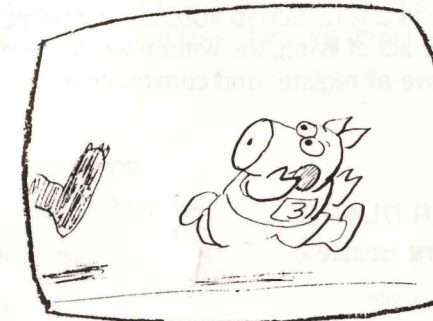
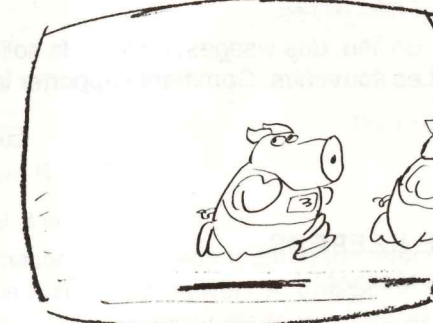
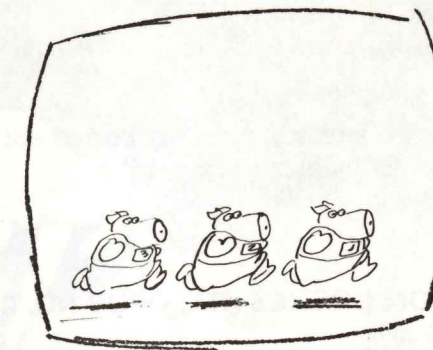
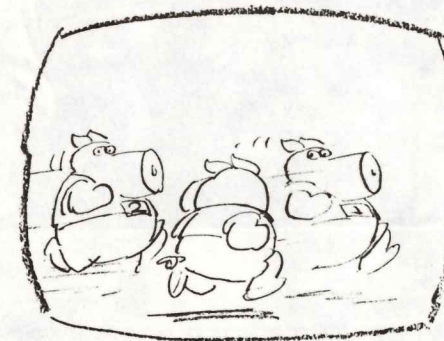
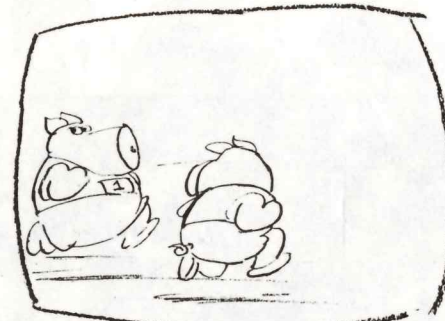
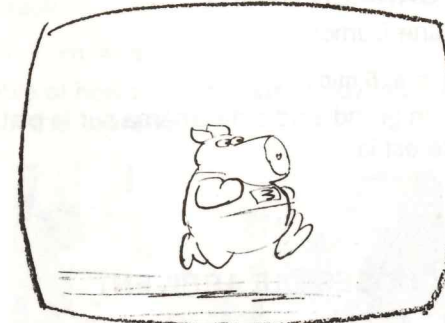
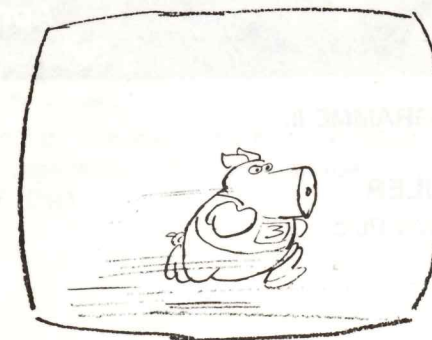
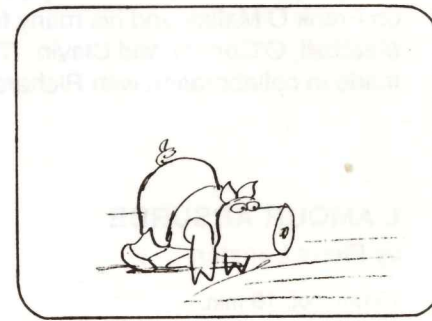
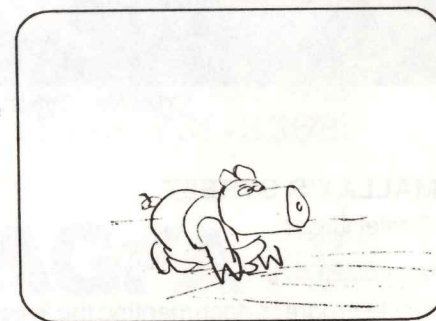
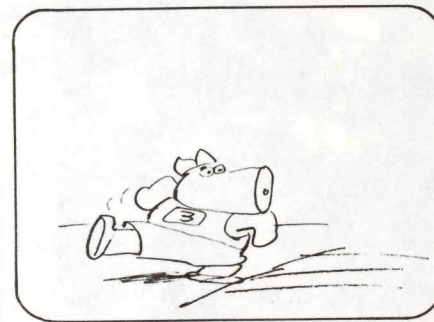
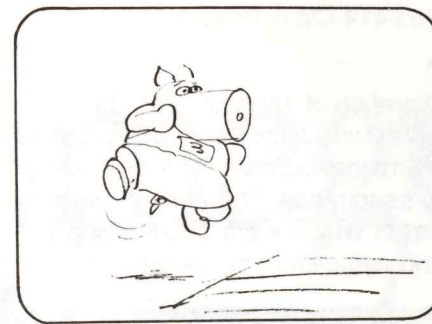
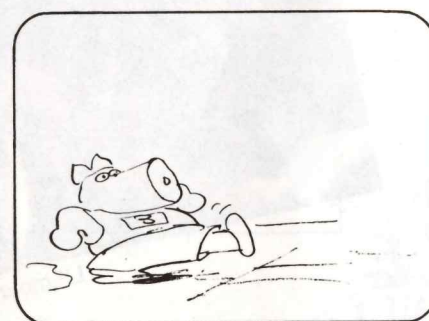
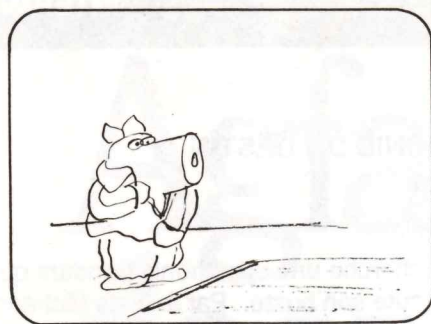
16mm. col. 1 min.

Twirled through music from the hum-drum to the exotic every dog lives happily ever after.

NEGATIVE THINKING

by E. Marina DiPancrazio

16mm. b/w. 8 min.



A MESSAGE FROM THE HEAD OF FILM ANIMATION

Yes, here we are! Y.E.S. again! I would be very pleased if you would put this year's event under Zlatko Grgic's high "patronage".

I know that Zlatko would be very embarrassed, as usual, but he cannot oppose this modest acknowledgement.

Who is Zlatko? It's very difficult to say, and even more difficult to express in just a few words. The best thing to do would be to draw or animate, but whose drawing is good enough for that?

Zlatko, the former Head of the Animation Programme in the Cinema Department, came from Zagreb, Yugoslavia, propelled by the animated characters he created. The same

characters kicked him out of a journalism and legal career. "I had a great desire to become a journalist [and] I studied law...for four years, but I didn't finish....," he wrote in a letter he sent to Professor André Herman. And so, in 1956, with a group of several other artists, Zlatko created what was to be known across the world as "the Zagreb School". Its approach to animation changed the "Saturday Morning Cartoons" into an art form for everybody, not only just for kids. He demonstrated, and still demonstrates, that animated film is a way of life and a way of living. For Zlatko to cross the street to buy some groceries was an insolvable existential problem, but to turn a really notorious tyrant into a hilarious angel was just normal. It was like breathing. And so, in a period of over thirty years, he produced more than

eighty animated shorts. (Don't forget that in animated film each frame has to be drawn and shot separately!)

Zlatko is internationally acclaimed as an outstanding cinematographer (designer, animator, director). We find him in the Encyclopedia of Cartoons, in the book called Z is for Zagreb, and in several other books about animation. He has more international awards than film titles, or just about. For his Dream Doll, for example, he was nominated for both the English and the American Academy Award. I can only name a few of the festivals where he won awards: Annecy, Oberhausen, Leipzig, Berlin, Krakow, Trieste, Vienna, Barcelona, New York, Moscow, Chicago, Atlanta, San Francisco, Sydney, Melbourne, Zagreb, Belgrade...Several retrospectives of his films have been

organized in Zagreb, Cologne, Stockholm, Lucca (Italy), London, New York, Boston, Montreal... He did book and magazine illustrations, satirical comic strips and caricatures for various newspapers. Zlatko also officially taught animation at Sherridan College in Oakville, Ontario. He taught it in fact in every place where his films were screened.

Simply by being at Concordia University and doing his best, as usual, Zlatko changed the animation programme into a place where students are proud to declare their "belonging". I feel proud, and I say this with all modesty, to continue to try and develop Zlatko's heritage.

Let Zlatko's smile be with us! Cherioo!
Stefan Anastasiu

JUST FIVE MORE MINUTES

by Sandra Eber

16mm. col. 2 min. 30 sec.

Sometimes the forces of nature, good and evil, have to be put aside for more practical matters.

BALLROOM ORCHESTRA, OPUS NO. 2

by Jennifer Alleyn

16mm. b/w. 7 min. 30 sec.

Un visage, un lieu, des visages, un lieu...la solitude. La mémoire. Les souvenirs. Comment supporter le passage du temps?

THE TIME KEEPERS

by Maurice Maither

16mm. col. 10 min.

Time flows in abstraction to absolute definition. But through the act of living, the written word, memory and even film, we all register and confirm its passage.

NOIR SUR BLANC

by Catherine Bussière

16mm. b/w. 5 min.

Rencontre de trois personnages sur un banc. Ils ont chacun une image, ils les montrent, les comparent. Tout va bien jusqu'à ce que quelqu'un échange les images et qu'ils soient confrontés à quelque chose de nouveau.

DELTA DUSK

by Stev'nn Hall

16mm. b/w. 30 min.

In the Hearts of all mankind, there is an inexpressible longing for something wonderful.



Delta Dusk

April 29th, 1989
Saturday, 7:30 p.m.

PROGRAMME III

TRAILER

by Peter Putz

THE CARMEN STORY

by Elaine Dumont

16mm. b/w. 5 min.

Dans un grand studio de cinéma sur le plateau tout le monde est là....

DES CHOSES QUI ARRIVENT

by Paul Thinel

16mm. col. 19 min.

Joyeux Noel et.....



Des Choses qui Arrivent

ELVIS MEETS THE SPIDER-PEOPLE FROM HELL

by Mario Lajoie

16mm. b/w. 1 min. 45 sec.

Nuff said.

QUEEN'S HOTEL

by Daniel Cross

16mm. b/w. 5 min.

A personal view regarding the demolition of an old Montreal hotel. Shot entirely on location without any work days lost due to accident.

THE END

by Norayer Kasper

16mm. col. 6 min. 18 sec.

We don't accept it. We don't want to surrender to it. We struggle to escape from it. It is unescapable. It is THE DEATH...THE END.

HUNG UP

by Anthony Seck

16mm. col/b/w. 7 min. 41 sec.

A modern fable of how a greedy busy body falls victim to the serenity of the country.



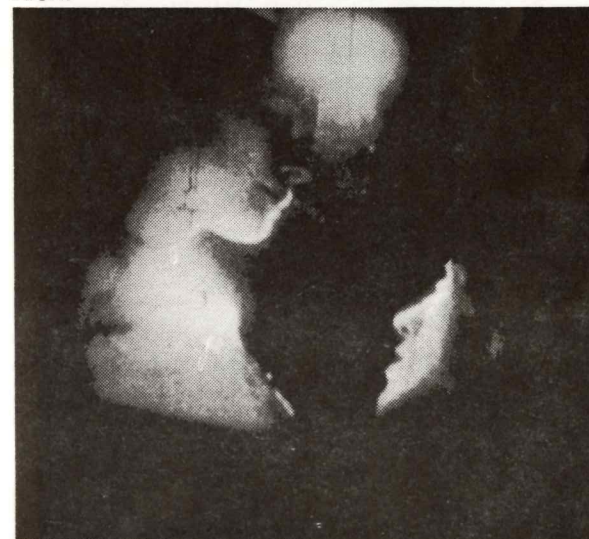
Hung Up

LETTRE D'AVRIL

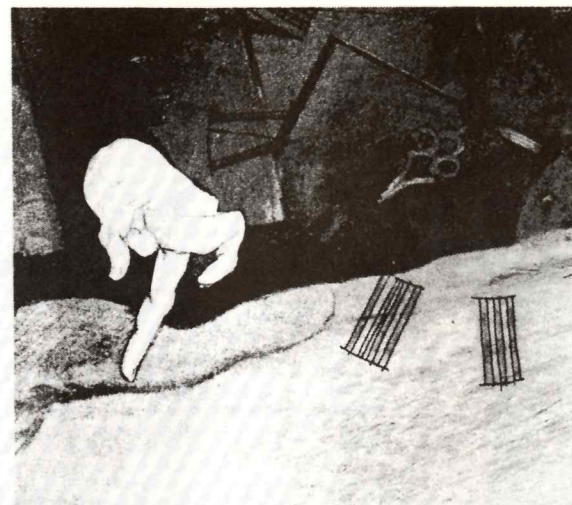
by Pascal Maeder

16mm. co./b/w. 2 min. 40 sec.

Rien.



Lettre D'Avril



The End

THE END

by Bahram Rasti

16mm. col. 4 min.

This animation film is made to bring the idea of confusion in the mind of the viewer. At one point it represents images in which the viewer starts to conclude, but the result contradicts the logical conclusion. The film puzzles the viewer and takes him away from the reality.

LIGNE OUVERTE

by Jean-François Monette

16mm. b/w. 7 min.

INSIGNIFICANCE

by Jeremy Allen

16mm. b/w. 5 min.

A man sits down to play a simple game of chess...or so he thinks!

ONE DAY ON THE FREEWAY

by Robert L. Gaffney

16mm. col. 9 sec.

A tortoise and the hare spin-off.

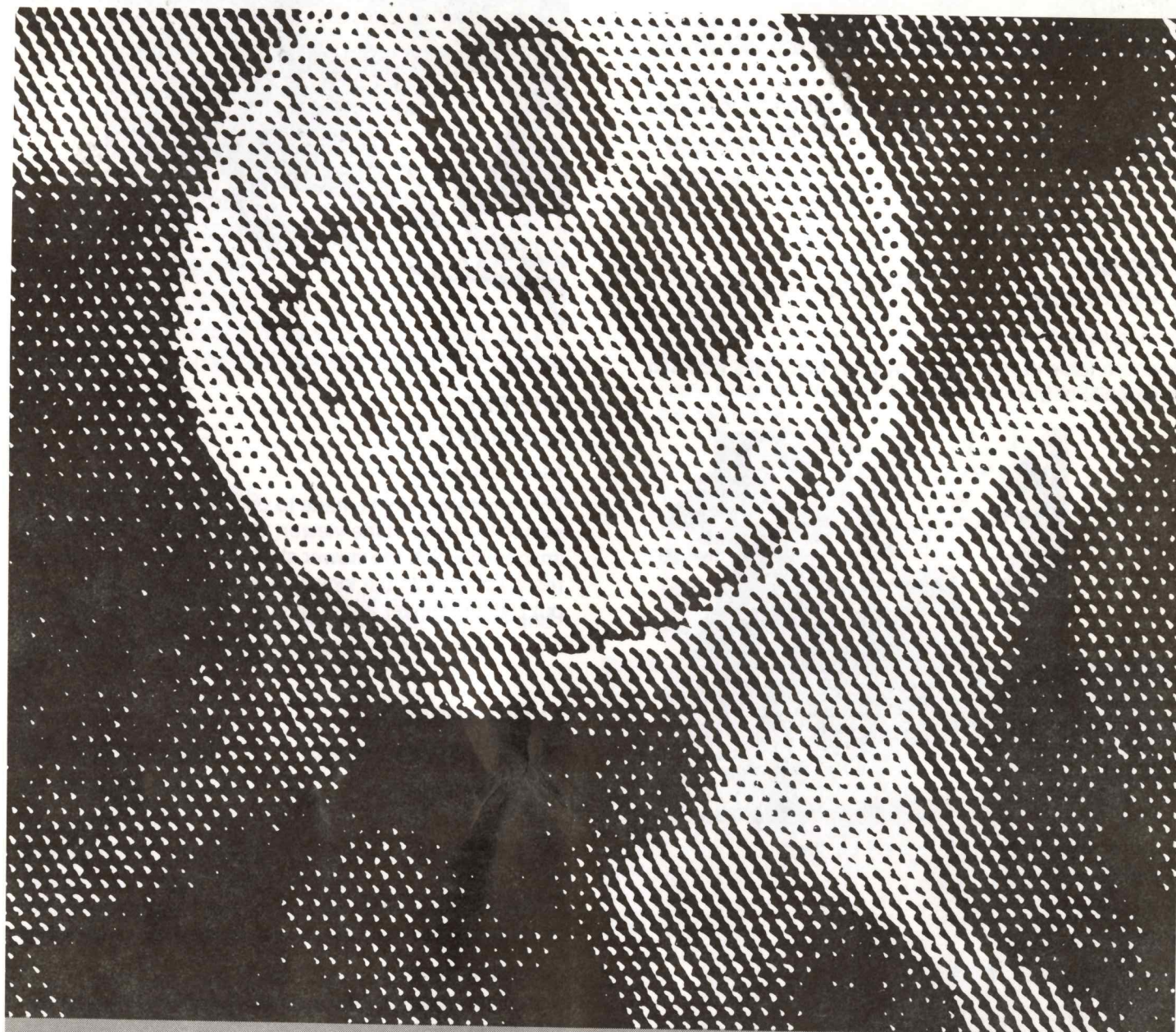
INTERMISSION

SOLEIL

by Denis-Noel Mostert

16mm. col. 3 min. 30 sec.

Crépuscule, aube et aurore.



THE NATIONAL FILM BOARD OF CANADA
FOR 50 YEARS
 SHARING OUR VISION

L'OFFICE NATIONAL DU FILM DU CANADA
DEPUIS 50 ANS
 DU CINÉMA À NOTRE IMAGE



National
 Film Board
 of Canada

Office
 national du film
 du Canada

REVELATION

by Oliver Slupecki

16mm. col. 4 min.

Revelation is an alchemy of images which examines the eternal questions of life, perception, consciousness and the infinity of space and time.

THESE FOOLISH THINGS

by Patricia Christie

16mm. b/w. 10 min.

Oh boy, oh boy, oh boy.

THERE IS A LINE OUT THERE

by Sherron Anglin

18fps. col. 3 min.

It's a line animation about a person searching for her LINE in an unorganized confusing script.

UNWRAP

by Andrea Ivan

16mm. b/w. 7 min.

A film about changing.

PAYBACK

by Tony Asimakopoulos

Super 8: 18fps. b/w. 12 min.

Jimmy once called Nick 'friend', now he calls him something else. Nick says Jimmy needs discipline, Jimmy feels it's the other way around. Jimmy doesn't like Nick's new friend...who will pay for Nick's sins?

COMING BACK

by Richard Boyce

16mm. col./b/w. 2 min.

People we meet each day become familiar to the point that we treat them like strangers. A long conversation can say as much about nothing as a brief greeting. See you later?

Projection d'avant Jury:

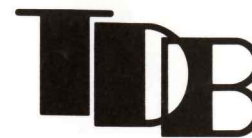
Stefan Anastasiu
Mike Balfry
Francine Blais
Peter Haynes
Andrea Ivan
Louise Johnson
Serge Noel
Marina di Pancrazio
Nathalie Roy
Don Terry

**We wish to thank the following for supporting the students
in the programme by means of awards:**

Bellevue-Pathe
Ciné Films Inc.
Cinema Canada
Rodney Gibbons
Hallis Media Inc.
André Herman
Mel Hoppenheim
Kodak Canada Inc.
Locations Michel Trudel Inc.
The National Film Board of Canada
Optimage Inc.
Panavision (Canada) Ltd.
Sonolab
W.F. White Ltée
Dean Parker
The Production Department
The Film Studies Department

We would like to thank:

AV Department
Bill Byers
CUSA
CSA
Pascale Danesh
Marjorie Morton
Michel Pelletier
Vincent Quatela
Simon Sherwood
Roger Tyrrell



TAILLEFER, DEVINE & BERNARDIN
COURTIERS D'ASSURANCES LTÉE

"AU SERVICE DES PRODUCTEURS, UNE ÉQUIPE"



Dans l'ordre habituel:

Robert Delcourt, chargé des dossiers d'assurances personnelles; **Denise Delcourt**, chargée des dossiers cinéma et T.V.; **Manon Dupuis**, secrétaire; **Lorraine Giroux**, secrétaire-comptable; **Raymond Bernardin**, B.A., C.d'A.A., Vice-président; **Jacques Taillefer**, C.d'A.A., F.I.A.C., Président; **Monique Vezeau**, secrétaire; **Mary Chartrand**, chargée des dossiers d'entreprises; **Michael Devine**, C.d'A.A., Vice-président; **Linda Dubuc**, chargée des dossiers cinéma et T.V.

Nos Assurances Multirisques incluent:

Les garanties de bonne fin - Les longs métrages, séries ou mini-séries TV canadiens ou coproduits -
Les films ou vidéos publicitaires, industriels, documentaires, éducatifs, d'animation - Les vidéo-clips -
Les grands reportages, émissions, manifestations spéciales ou de prestige - Les spectacles multi-média -
Les concerts, le théâtre, les variétés, le cirque, les festivals - Les tournées effectuées au Québec, au Canada
ou à l'étranger - Les risques consécutifs à l'absence de vedettes, de comédiennes ou de comédiens -
Un parapluie anti-pluie et les dérapages de la météo - La défaillance d'équipements loués -
Une couverture internationale - Les déplacements et le transport air, mer et terre - Une affectueuse
attention portée aux animaux...

240, RUE ST-JACQUES, 7^e ÉTAGE, MONTRÉAL (QUÉBEC) H2Y 1L9
TÉL.: (514) 288-2544 • TÉLEX: 055-61159 • FAC-SIMILÉ: 514-2881709

"L'AMOUR ABSURDE"

GÉNÉRIQUE

Jeanne :	VÉRONIQUE TAILLEFER
Frédéric :	DEAN BRISSON
Barman :	François Ladouceur
Danseurs :	Julie Marchand
	Brigitte Marchand
	Didier Morissonneau
Couple :	André Poirier
	Johanne Delcourt
Jeune femme :	Julie St-Laurent

Équipe technique

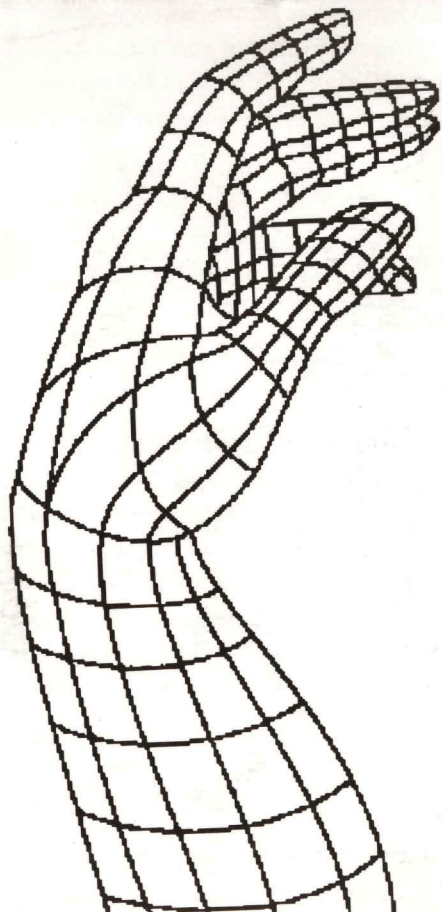
Directeur Photo :	Luc Déry
Caméraman :	Éric Parenteau
Ass. caméraman :	Daniel Grou
Électriciens :	David Bertovici, Marie-Christine Paré
Machiniste et	
Photographe	Robert Newton
Ass. réalisatrice:	Élaine Dumont
Régie	Yves Castonguay
Direction artistique,	
Maquillage et	
Costumes	Florence Cornet
Aide aux Décors	Marlise McKee
Peintures	Pascale Poulin
Son	Richard Laniel
Perchiste	Frédéric Lapointe
Continuité	Patricia Christie
Scénario, Réalisation,	
Montage et	
Production	Pierre Lambert

Réalisé avec l'Aide au Cinéma Indépendant du Québec,
section française de l'O.N.F. et Concordia

Remerciements : Max films, Le groupe Éclipse, Casting Ginette D'Amico
et tout ceux que j'oublie.



NOUS RELEVONS LE DÉFI DE LA CRÉATION



Au cours des années, Sonolab a été associé à un grand nombre de productions prestigieuses du Canada et de l'étranger.

Les producteurs indépendants trouvent réponse chez nous aux défis actuels de la création. Nous mettons tout en oeuvre pour offrir à l'industrie cinématographique les derniers raffinements de la technologie.

À l'ère de la convergence des techniques du film et de la

vidéo, nos efforts en recherche et développement ont enrichi notre savoir-faire. Autant d'avantages pour vous.

La compétence déjà reconnue de notre équipe de professionnels en laboratoire, en optique, en montage, en mixage, en doublage et en reproduction vidéo vous assure que chez Sonolab, l'expertise et la technologie ne font qu'un.



SONOLAB
LA TECHNIQUE
AU SERVICE DE L'ART

SONOLAB INC.
1500, AVE PAPINEAU, MONTRÉAL (QUÉBEC)
CANADA H2K 4L9
TÉL.: (514) 527-8671
FAX: (514) 526-3740